



The Florida Architect

December
1968



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Located near the heart of historic Coconut Grove, Sailboat Bay is an elegant twelve story luxury residential tower. Its height makes it a landmark from any direction and its rooftop promenade offers sweeping views of Miami and Biscayne Bay.

Details of design make this building a luxury living environment. Teakwood steps and decking lead into the entrance lobby on the first floor. Carefully detailed public areas feature corridors with coffered ceilings. Entryways to each apartment are recessed and attractively lighted, with interesting architectural detailing around the doorways.

Furnishings for the public spaces are traditional, color keyed to the handsome oriental rugs selected for the lobby. Many one-of-a-kind accessories and paintings have been selected.

Pre-planned, top security is a prime feature for the privacy and protection of all residents.

Sailboat Bay

Photos: Kurt Waldman



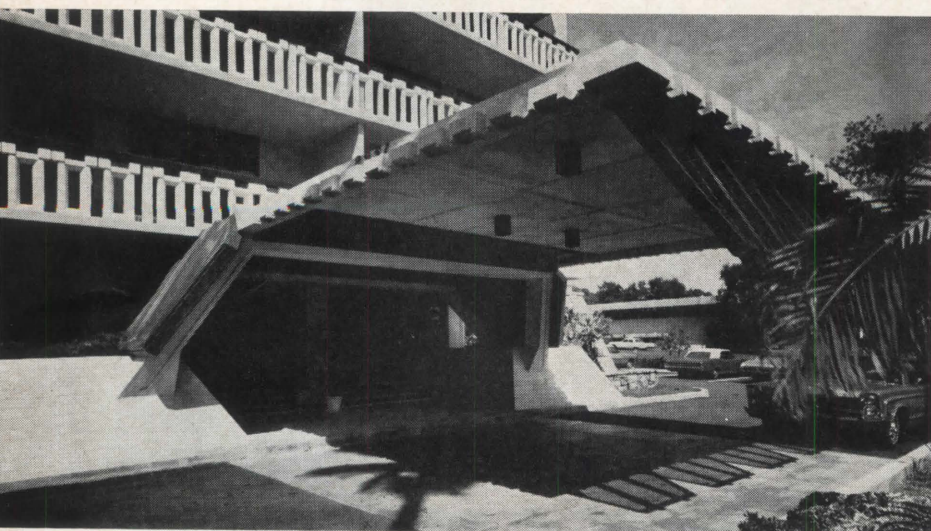
LUXURY
HIGHRISE
COMES
TO
HISTORIC
COCONUT
GROVE



Sailboat Bay



Photos: Kurt Waldman



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The Florida Architect



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THE FLORIDA ARCHITECT, Official Journal of the Florida Association of the American Institute of Architects, Inc., is owned and published by the Association, a Florida Corporation not for profit. It is published monthly at the Executive Office of the Association, 1000 Ponce de Leon Blvd., Coral Gables, Florida 33134. Telephone: 444-5761 (area code 305). Circulation: distributed without charge of 4,669 registered architects, builders, contractors, designers, engineers and members of allied fields throughout the state of Florida—and to leading financial institutions, national architectural firms and journals.

Editorial contributions, including plans and photographs of architects' work, are welcomed but publication cannot be guaranteed. Opinions expressed by contributors are not necessarily those of the Editor or the Florida Association of the AIA. Editorial material may be freely reprinted by other official AIA publications, provided full credit is given to the author and to The FLORIDA ARCHITECT for prior use . . . Controlled circulation postage paid at Miami, Florida. Single copies, 75 cents, subscription, members \$2.00 per year, industry and non-members \$6.50 per year. February Roster Issue, \$3.00 . . . McMurray Printers.



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Newsnotes

ARCHITECTS CALL FOR PROFESSIONAL DEVELOPMENT PROGRAM

Hard on the heels of the innumerable speeches and articles on the urban crisis and its challenges to the nation's architects, the AIA Commission on Education and Research has come up with a plan of positive action to equip the architect to meet the challenge.

Introducing a four-part series in the November issue of the AIA JOURNAL, official magazine of The American Institute of Architects, H. Samuel Krusé, FAIA, Chairman of the AIA Commission on Education and Research, notes, "Technology, along with changes involving social, economic, governmental, and psychological changes are perplexingly complicated, and one is hard-pressed to determine what to do." One remedial proposal which his committee makes is the establishment of a PROFESSIONAL DEVELOPMENT PROGRAM (PDP).

PDP is aimed at extending the education of the architect from the time he leaves the campus until his retirement. It would formalize the internship period falling between his graduation and registration as a professional. And, from registration on PDP provides sustained opportunities for architects to keep themselves abreast.

"Antiquated" is the term one of the four authors, Julian E. Kulski, AIA, McLean, Va., applies to the notion that "he who passes the state board

examination and becomes a registered architect automatically becomes a full-fledge architect, competent to undertake and solve any architectural problem, however new and complex."

Other AIA JOURNAL authors who describe the need for continuing education and the evolution and purposes of PDP are Ernest John Messersmith, AIA, Philadelphia; Gillet Lefferts, Jr., AIA, New York, and Joseph H. Rudd, Jr., AIA, Portland, Ore. Rudd, Chairman of the AIA Committee on Internship and Continuing Education, in his article points out that there are "no clear conclusions with respect to specialization and licensing in our profession." Accordingly, he writes, the PDP program has taken change as its guidelines and has been structured to accommodate development. ■

AIA LAUNCHES TV CAMPAIGN

For the first time in its history, The American Institute of Architects is launching a nationwide television and radio public-service campaign to combat urban and suburban blight. The announcement was made by George E. Kassabaum, FAIA, president of AIA.

Every television station in the U. S. has been given two 60-second, color-film spot announcements, AIA Chapters are being provided live radio spots for distribution to local outlets. The public service spots are a key part of

Continued ➡

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AIA's plans to increasingly speak out on public issues and make a contribution in helping solve the urban crisis. The nation's Public Service Directors have been urged to use the statements as a part of the broadcasting industry's efforts to combat community ugliness and create improved metropolitan areas.

One of the spot announcements concerns itself with highway planning and points out that highways do not have to destroy neighborhoods, create ugliness, and take land off the tax rolls. It then offers solutions to the problem. The other spot zeroes in on suburban sprawl and offers suggestions for improvement.

The television material was produced for AIA by Henry J. Kaufman & Associates, Washington, D. C., under the direction of AIA Public Relations Chairman Philip J. Meathe, AIA, principal in the Detroit Architectural firm, Meathe, Kessler & Associates. ■

DON'T FENCE PUBLIC OUT AIA URGES

"Our national shorelines are being fenced, paved, and built upon with everything from hamburger stands to power plants, and it's time to proclaim the principle that all Americans have a right to enjoy the nation's shorelines." This appeal on behalf of the proposed Gulf Islands National Seashore is scheduled to be presented, Dec. 9, by The American Institute of

Architects to the Subcommittee on National Parks and Recreation House Committee meeting in Pensacola, Fla. "The high quality scenic value and recreational opportunities which the Gulf Islands National Seashore offers should be set aside for public use," the AIA stated.

AIA asked that H.R. 14735 legislation, introduced by Congressmen Colmer, Sikes, Herbert, and Dickinson in the 90th Congress, be acted upon by the 91st Congress. It would authorize the Secretary of the Interior to establish and administer the Gulf Island National Seashore. The park would include islands, beaches, and submerged lands in a four-state area along the Gulf Coast.

Architect Ellis W. Bullock, Jr., AIA, of Pensacola, who is a member of AIA's National Committee on Historic reservation, spoke on behalf of The American Institute of Architects, which is the 22,200 member national professional society. Bullock advised the Subcommittee that "the AIA strongly supports the establishment of Gulf Islands National Seashore."

The Department of Interior has indicated that the proposed Park would have a recreational value to a seven-state area and be used by more than 23 million people. The estimated cost for acquiring the park is \$1.5 million. In its appeal, the AIA proposes that Fort Pickens State Park on Santa Rosa Island be included within the boundaries of the park. ■

"Florida is coming of age in historical preservation efforts," says Orin M. Bullock, Jr., preservation architect and chairman of the Advisory Council of the national Historic American Buildings Survey.

Bullock was keynote speaker for "Workshop: Architectural Preservation" (WAP), a regional conference presented last month by the University of Florida's Department of Architecture.

The preservation conference is the first of its kind ever held in the Southeast, according to F. Blair Reeves, WAP chairman and associate professor of architecture at the University.

Floridians, he says, are just beginning to appreciate "all that they have, the great pre-boom and bust mansions, as well as the magnificent 16th, 17th and 18th century buildings."

All, he adds are "culturally important—part of the history of life in America."

Bullock explains that while in the past a building "almost had to be connected with political history, famous

persons, or be over 100 years old to gain the attention of preservationists," now attention "must be given to any building of any period—entire architectural environments—almost to the contemporary."

Bullock points out that "urban renewal and speedway construction result in the loss of whole areas of architecture, instead of the occasional loss of a building."

A national effort to register and record buildings of value is just coming to Florida—and is being spearheaded by the Florida Board of Archives, headed by former Florida Sen. Robert Williams of Graceville.

William J. Murtaugh, keeper of the National Register, another speaker at the workshop, directs the national effort. Under new federal legislation, buildings registered with the National Register and designated as "worth saving" are protected from demolition financed by federal funds, Bullock explains.

"But only local concern and community effort can save a landmark," he cautions. Continued Page 8 ➡

Historical Preservation Workshop

F. Blair Reeves, AIA



Continued from Page 7

He adds, "Preservationists don't want to save all buildings. We are a living, growing society and must not freeze development, but some old buildings are important."

A preserved building must be economically feasible and "We must find a useful purpose for the structure, in keeping with community needs," Bullock notes.

Bullock warns against establishing ghettos of historical nostalgia. Whole areas of cities merit preservation, he says, but only with modern use as an additional value.

He adds that commissions charged with designating buildings for preservation "must be technically capable—architects, archeologists, historians—rather than politically oriented."

In selecting buildings to save, he suggests historical and architectural considerations. They involve:

Sites and structures connected with significant events in cultural, political, economic, military or social history of nation, state or town.

Areas representing historical develop-

ment patterns, such as seaports, agricultural settlement, crossroads, canals, old ferries and early transportation systems in general.

Structures related to civic life such as jails, schools, townhalls and courthouses.

Indian remains or sites—and any cemetery outstanding in length of use, historic personages or historical events.

Noteworthy examples of architectural styles, periods or construction methods, and any building, even undistinguished, which is the sole survivor of its period, and architectural curiosities.

Groups of buildings in original settings to preserve an atmosphere of an earlier time, including post-Civil War areas.

Old commercial and industrial structures such as mills and warehouses.

Churches of outstanding age or architecture.

Other sponsors for the WAP are the Committee on Historic Buildings of the American Institute of Architects, the Florida Development Commission and the Florida Association of American Institute of Architects. ■

More Convention Resolutions

RESOLUTION / HOST CHAPTER

WHEREAS,
The Florida Association of the American Institute of Architects has held its 54th Annual Convention in Daytona Beach, Florida; and

WHEREAS,
the Association has continued its progress through the work of this convention; and

WHEREAS,
the members and guests have enjoyed the activities and benefits greatly from its progress; and,

WHEREAS,
the Daytona Beach Chapter's Convention Committee has acted as host of the convention in grand style and expended long hours of hard labor to make the convention a tremendous success; now, therefore, be it

RESOLVED,
that the members here assembled express to the Daytona Beach Chapter their heartfelt appreciation of their job well done.

RESOLUTION / CONTINUING EDUCATION

WHEREAS,
the desirability of a statutory system of compulsory continuing professional education has been explored with respect to the professional and legal aspects of such a system; and

WHEREAS,
it is the judgment of the Resolutions Committee that the introduction and support of a statutory system of compulsory, continuing education at this time is not in the best interests of the profession of architecture or the general public; and

WHEREAS,
it is the judgment of the Resolutions Committee that a voluntary program of continuing professional education sponsored by the FAAIA is in the best interest of the profession of architecture and the general public; now therefore be it

RESOLVED,
that this Association, in convention assembled, urges the Board of Directors of the FAAIA to act immediately to launch an aggressive program of increased activity in the area of continuing professional education on a voluntary basis.

RESOLUTION / EXHIBITORS

WHEREAS,
The Florida Association has held one of its most successful conventions; and,

WHEREAS,
one of the objectives of the convention is to gain knowledge of new products, techniques and materials; and,


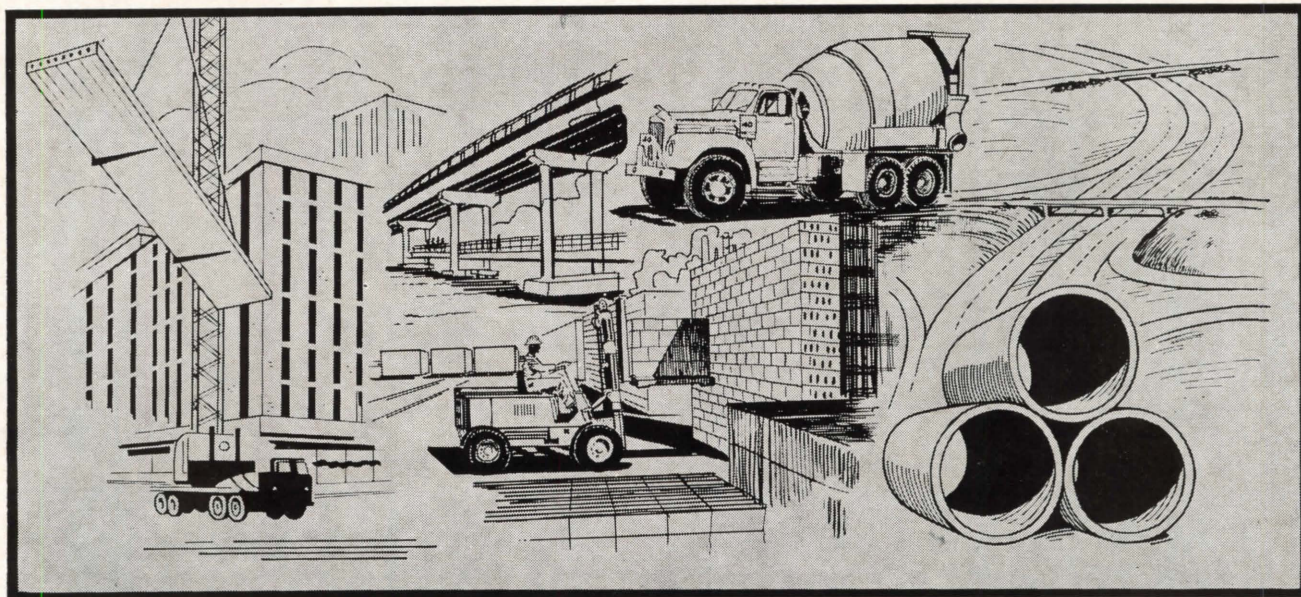
WHEREAS,
the product exhibits of this convention, with well-planned displays and informative literature, have accomplished this purpose; and

WHEREAS,
the exhibitors have contributed greatly to the social spirit and fellowship of the convention; now be it therefore

RESOLVED,
that this convention, here assembled, express its sincere appreciation to each exhibitor and sponsor.

Florida Cements

FOR THE FLORIDA CONCRETE
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LAUDERHILL MALL, west of Ft. Lauderdale on busy U.S. 441, lures thousands of shoppers with its attractive design and year-round comfort. Says Anthony A. Porzia, General Manager: "We have found our electrically controlled atmosphere most enthusiastically received by many thousands of shoppers. We believe the immediate acceptance of our Mall and its facilities . . . is attributable not only to the many fine shops and department stores, but in great measure to our ability to offer . . . a clean, pleasant and air conditioned atmosphere in which to shop without regard to weather."

WEST SHORE PLAZA serves Tampa shoppers, includes 34 stores in 625,000 square feet of completely enclosed, completely air conditioned space. The delightfully decorated Mall provides benches where shoppers can rest on their way from store to store, sheltered from sun, rain, bad weather.



Clearwater Professional Building, Clearwater, Florida

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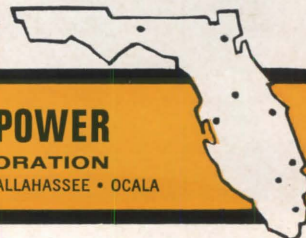
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Clearwater, Florida

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THEME

"Systems and the New Technology" and software—a controversial subject in our times—were mentioned as his initial topics by Archibald C. Rogers, FAIA, in a speech given at the FAIA Annual Convention Banquet.

Idea and Process were explored as dual themes. The issue, he noted, is being drawn in terms of efforts of architects to work in the social sphere and concern as to whether they are turning their backs on the very real accomplishments in the area of contemporary design in buildings.

Architectural success or failure, he stated, should be measured by the quality of life which occurs in and around. It is eminently practical for the architect to inquire deeply into the life which he is going to house. Inquiry must be with human animals, individually and in groups.

DESIGN — DECISION MAKING

Design and decision making were also explored. "Choosing" was cited as one of the basic functions in architecture. Mr. Rogers emphasized that by our choices "we have created chaos."

Within the limits of what is possible within the environment it is the architect who carries (a) imagination and (b) ability to express images in graphic symbols. Imagination was defined, by the speaker, as the ability to see images and the form within them; while graphic symbology is the ability to present all facets of a problem. Architecture, which encompasses both, is therefore a universal language.

Decision making must include the architect from the very beginning. Such questions as (a) what are the goals, and (b) what are the strategies to achieve these goals, need to be asked. It is also the architect who must formulate imaginary criteria for evaluation purposes for he possesses the capacity to state, conceptualize, and evaluate for the layman.

"CHOOSING"

The architect is guilty for not being part of the "choosing" game. Choices are made prior to bringing him in. He is then asked to validate prior choices, to actually discern what it is the client wants and give it back to him. The first aspect of this process must include the architect working with the decision makers. Choosing must be seen as an art and must be handled with end choices in view. Architects have concentrated on the end product and have ignored the need to rationalize and analyze the process that leads to the end product.

PRODUCT

What will the end product be? It will be a true expression of the problem. Practical problems and practical solu-

tions are the raw materials of the architect. First solve the problem, then extract the artistic concept. Architects assume that their calling is to solve the problem. Yet some go to concept without relating to the problem. One must go with the grain of the problem just as the wood carver goes with the grain of the wood.

FUTURE

New architecture will restore a fundamental view of art—art as a process relating to art as a product. The grain of our time will be found in every problem and this will be the compelling grain.

In approaching the new age that is coming we should be searching for an age equivalent to the Renaissance. In prehistoric times the massive dinosaur was destined for extinction while the lowly mouse in the bushes was destined for survival. We must be searching for the "mice in the bushes" that will emerge in the next era of civilization.

It is the duty of the United States on the Western frontier and Russia on the Eastern frontier to lead. Yet they are both reluctant to do so and remain at one another's throats.

We are at a time when critical mass has developed. We must invent new mechanisms, new organizations, and new institutions in our lifetime. This may require the dismantling of our present, obsolete institutions. If this challenge is successfully met, we will arrive at a Golden Age.

ART

One constant is art. It is a redeemer—a mystical language. It is subliminal, like the language that seeps between the lines of a poem. It is a marriage of love between time and eternity.

Geneticists would tell us that we should be able to see characteristics of both parents in the offspring of this union. There are four characteristics discernible from the temporal parent (which are applicable to other areas of art as well): (a) individuality; (b) integrity; (c) comprehensibility, and (d) power. Psychiatrists might well consider these attributes as the final, ultimate definition of human characteristics.

Art is the sharing of a language that both fulfills and redeems. The steps in the artistic process are: (a) understanding or intuition, (b) thinking or the intervention of eternity, and (c) implementation.

Art is more than a style. It is a fundamental aspect of daily human living. This fact is what makes architecture a most important phase of living. Environment cannot be turned off.

Archibald Rogers at the FAIA Convention



Archibald C. Rogers, FAIA

ROLE OF ARCHITECT

In an age of disconnection the architect is the last of the generalists. He is inevitably a generalist—inevitably an artist. There is a great hunger for what we have to bring. Therefore, offer yourself to the decision makers. You are needed!

If our nation is to fulfill its role on the Western frontier of a noble civilization; it must make a noble response. If we are to make this response, the creative professions will have to be in the vanguard.

Letters

Architecture For Florida Living

I consider myself very fortunate to have just seen a copy of *Architecture For Florida Living*. We were particularly pleased to see the article on the Orlando Public Library.

Enclosed please find our check in the amount of four dollars (\$4.00) which we believe will cover the cost of one copy of this publication.

It is indeed a pleasure to see a publication of this quality being printed in our state.

Thomas H. Wallis, Jr., ASLA
Wallis-Stresau & Associates
Landscape Architects

Convention

The three men, Mr. Cress, Mr. Schueler, and Mr. Popp, representing us at your Daytona Convention reported to us that it surpassed anything in which they had previously participated in the way of attendance, interest, and overall excellent organization and planning.

We are proud to have been a part of it and will certainly look favorably upon future conventions. I have filled out and enclosed the 1969 form. I checked opposite "probably exhibit" only because the show is so far in the future.

Mr. Schueler and Mr. Popp will be in touch with you and other members of the Florida Association and will keep me posted.

Thank you, again, for a good show.

Murphy Paints, Inc.
John A. Waller

As the 54th annual convention of The Florida Association of Architects passes into history I am sure you are interested receiving comments from one of the participating exhibitors.

Firstly, we share with you the gratification of the large attendance at the convention.

Secondly, this meeting provided a most refreshing and enthusiastic commentary as evidenced by the warmth and friendliness of the attending architects, associates and members of their families. At this meeting many of the architects personally expressed their appreciation to the members of our company for participating as an exhibitor.

We have attended over eight annual meetings and I want you to know that it is richly rewarding to have many fine compliments beginning with those made by your President, Mr. Herbert Savage, and other officers and directors for the small part that we played in attending this annual meeting.

Thank you again, Fotis, for asking our company to participate—and certainly if you will invite us we should like to attend the 1969 meeting at West End, Bahamas.

V. L. Sinisi
Lambert Corporation of Florida

I know you are relieved to have the convention completed for another year. We of Zonolite were pleased to attend and participate in the annual Florida Architects convention.

Our compliments for a job well done, and we look forward to seeing you next year.

Zonolite Division
W. R. Grace & Co.

Richard A. Pellicer
Florida District Manager.

Challenge To Change

I read with great interest your editorial in the September "The Florida Architect" regarding relocating the University of Florida School of Architecture to the University of South Florida in Tampa. I think it is an excellent idea for all of the reasons you outline, but also for the following additional reasons.

The Department of Building Construction under the School of Architecture is of great interest to the construction industry and especially the Association of General Contractors. It is our best source of technical and management trained employees and yet its location in Gainesville has created several problems. First, we have no strong AGC chapter in Gainesville. This makes it difficult to establish and continue good communication and liaison between the school, its faculty and students and the Association and its members. Second, there are limited job opportunities in construction in Gainesville. Third, it is difficult to establish continuing education programs and seminars that are well attended by the people in our industry.

On the other hand, Tampa is the home office of the West Coast Chapter of AGC covering 14 counties on the suncoast of Florida and is probably the strongest AGC chapter in the state. There are many varied job opportunities for part-time and summer work. Transportation is excellent to all parts of the state by road and air, so that continuing education seminars could be well attended. I certainly hope you will pursue this idea. I will do what I can to stir interest in the AGC, and the various Chambers of Commercies in our area.

Sincerely,
Don L. Spicer,
President.

LETTERS/Continued

Relocation or moving is always an exciting contemplation. Most of us in the academic environment are faced with this possibility on a personal level as opportunities come along presenting new challenges and advantages. Consequently, the editorial in the September issue of the *Florida Architect* suggesting reactions to the idea of relocating the State's largest and only accredited school of architecture from its home in Gainesville, as an integral part of the University of Florida since 1925, to the University of South Florida in Tampa, is a noteworthy proposal which provokes reaction. And from people who are used to the challenge of change.

The most salient reasons presented in the editorial as advantages of the suggested relocation are as follows:

1. Advances in technological knowledge and social reform are only achieved in a progressive society acclimated to life in a constantly changing environment.
2. A major metropolitan center would in all probability provide many additional sources of culture in the fields of art, music, and science.
3. This new area would provide, for the students, exposure to a large population of practicing architects. Many varying sizes of offices would provide students to be employed in these offices in different capacities.
4. A major metropolitan center might serve as a recruitment incentive for University personnel in other parts of the country.

For sake of an unemotional analysis of the proposal let us forget, as suggested, the tradition associated with a school established in one location for 43 years. Plus the arduous efforts by so many to establish a physical plant which is functioning more than adequately, despite deficiencies. Remove from discussion, momentarily, the fact that along with architecture the department serves the professions of interior design and landscape architecture. The latter needing an agriculture college to serve students with courses that are obviously related to its program. And an architecture and fine arts library that is probably the finest in the Southeast. With these facts out of mind, let's return to the points made above, in reverse order.

I have yet to learn of any faculty leaving this area because we are removed from a major metropolitan area nor have I learned that this was a reason for any person not accepting a position here. In fact, our location has been lauded as an extremely desirable place to live by most.

There are more architects in the Tampa area than there are in Gainesville. This does not mean our students are lacking in office experience. In fact, few students graduate without having spent a good deal of time in offices around the state.

With regard to the additional sources of culture in the fields of art, music and science, I would simply invite one to examine the activities calendar for our University to see the more than ample schedule of exhibitions, plays, and numerous other cultural events taking place continually.

To be sure, students are aware of change and the rapidity of it. Aspects of the academic milieu, at its best, offers students the occasion to be removed from the staped existence, as it can be, in the metropolitan arena. The very fact that a university is removed from such a center probably has more opportunities, academically speaking, than otherwise.

Because the University of Florida is one of three institutions in the United States which has such a diversity of professional curricula, it seems there is no location more advantageous than Gainesville for exposure to professionals in other fields. This is extremely important as the Princeton Report suggests. Establishing liaison between students of architecture and students of other professions is more and more imperative to facilitate sympathetic understanding. Also, the University has developed emphasis in the upper levels and graduating programs. Currently, it is the largest in the State and will undoubtedly remain that way. It appears most logical that the Department of Architecture now contemplating a six year program with the last two at the graduate level be situated in a graduate oriented environment.

In the final analysis location is but another consideration to a successful program. More important is administrative and professional support. The administration has clearly demonstrated once again wholehearted interest as evidenced by the recent graduate research appointments rendered through the graduate school. These appointments will allow the Department to bring to our campus two internationally prominent men. And then there is the profession . . .

Joseph J. Sabatella
Assistant Dean
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Public Professional and Personal Concern

Reprinted from the report of the 17th Annual Gulf States Regional Convention, AIA. The theme of the Convention was: the conservation of human resources.

John Fisher Smith
*Chairman,
AIA National Committee
on Urban Design
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I do not have a prepared talk, but would make a few remarks in two areas. One area is what I might call the area of public concern—what I think the United States of America can do to solve urban problems. The other area is what we can do as a *profession*, what our *chapters* can do, and maybe what *you* can do.

First of all, I want to make it clear that I am not an expert on this topic. I do want to give credit to the committee on urban design for the contribution that they continue to make. I'm really no more than a spokesman for many of their ideas.

The most important thing that I can think of that this country must do is to have a national debate on meaningful goals, to recheck the American dream. All of us have a dream of what America is like and what it offers every man. We bring people in from the country in search of this dream. We offer them opportunity. It's time to really check whether the American dream is up to date. It's really a 19th century rural dream and totally unsuited to the type of world that we're building. It is necessary to face up to the fact that the problems we face in our cities are no more than the sum of our actions or inaction.

In other words, the white suburban ring is financed to about 50% of its total value in any given year by federally guaranteed funds. It was not intentional, this creation of a white suburban ring, but because of the way in which the American public, you and I, decided that we were going to provide financing to build single family homes. We didn't think about what the results would be. Right now, I think we are to a point where we can explain to ourselves exactly what has happened. Not only did we build our "ring" accidentally, we went even further—we reinforced this by agreeing to only build public housing in the center city. We agreed not to build middle class housing out of the suburbs.

I have no doubt that we could build the model cities programs into an important program if we wished to, but the great highway system has compounded our city problems by making it even easier to escape to the suburbs and get to the FHA financed guaranteed house out there on the rim. Expressway systems have also hindered better solution of our city problems by allowing us to escape them.

In every other culture that I can think of the cities were constantly built and rebuilt. Someone offers that burning and fire helped. Now we have too many fireproof buildings; it's pretty hard to demolish them. We certainly have not learned that cities need constant rebuilding. We built wonderful cities. I've toured model cities and seen housing that was built 50 years ago—great beautiful homes on tree lined streets with lawns in front—you couldn't ask for a finer community. But, I realized suddenly that this is now a ghetto; that four to six families are living in each; that families don't have jobs to maintain the houses. These are cases we've all seen that are not even decrepit but hopeless and helpless.

When you look from an architects' point of view, at what has to be done, you know no one can afford to own a house like that, what with the expense of maintenance; replacing wiring; plumbing; aligning walls; bringing up to code. We haven't really learned in this country how to maintain a city over the years in an on-going fashion, I went on a tour to a housing project in St. Louis which won AIA honor awards for its design. It's failure to satisfy the solution of the human needs is obvious. This is possibly due to a lack of understanding by the system at the time design of just exactly was needed.

While I was there, I spoke to some children. I asked one child, "How long have you lived here?" He just "shut down." He was perhaps 13-years-

old and he stood there statically. I said, "Don't be afraid, I just want to know how long you have lived here." The child covered. Then another youngster, probably the same age, but smaller, went into a little tailspin. He whirled around and around, giggling and laughing. I felt like an absolute fool. I said, "What is the joke? I want to know what is going on here." I felt like an outsider, you know, trying to talk to these two children. Finally one got out of his spin, he came over still laughing and he said, "You don't understand, he doesn't remember anything else. He's always lived here, see."

From my point of view, I couldn't see that this kid was twelve or thirteen and that the project was twelve or thirteen years old. He knew nothing else. But right there I could see the difference between these two. One still can be a lawful citizen, he can still communicate. I told him (I wasn't going to miss the opportunity), "You know, I want you to know that you *can find a way*; I want you to know that you *will find your way*. The other kid was "shut down."

What I want to say here is that the solution to our problems in northern cities and southern cities anywhere in this country is terribly, terribly difficult but it's going to have to be faced on positively real lines. It is possible to create a situation where people are kept in humane conditions and yet we nonetheless have people who will be wards of this country for the rest of their lives. The terribly difficult problem we face is how long will it take to educate these people so that they will share in some kind of meaningful activity which we all enjoy together? This is a very difficult question.

I believe, that architects should immediately form community design centers. I call to your attention a letter directed to AIA Chapter presidents by President Bob Durham which lists some of the things the chapters can do in connection with model cities programs. One of the items is the concept of the community design center which is really a clinic for design, a place where you as a professional can contribute, as the medical profession does or as the legal profession does, a place that can be funded either by donation or from public grants.

The center can be a place where young people in the profession who understand what is going on can

spend a period of time and work on these problems. It can be a place where a neighborhood which doesn't understand what the city is trying for can come for guidance; where it can have an advocate who will discuss the situation in depth with technical understanding. The purpose? So that a better understanding can be gained as to exactly what is within reason to achieve.

An advocate could deal with city agencies and so forth. There are many things a clinic can do. It should give the profession a way of helping out in a city crisis.

Another program I want to tell you about which I believe chapters can do is a way of helping to provide opportunity.

The on-job training program of the office of Economic Opportunity, is a way of taking people who have had some high school education but can't find a job or don't have the skills needed. There are many kinds of on job training programs but one architect in San Francisco started one that I'm familiar with in the northern California chapter. He appealed to the chapter to share with the Urban League (which was the sponsor for on the job training program in San Francisco) in sponsoring a special on job training program group for architects. At a chapter meeting, an \$8 per member special assessment was voted. A list of applicants was screened and about 25 of the most promising ones were selected. None of these men had had architectural training. Some of them had some engineering drawing in high school; some had worked in various kinds of industries where they had seen drawings. However, there was very little real exposure. A voluntary evening program once a week was arranged where the men could learn from architects what architectural practice was like. It's sad to say, but the architect's concerns and these peoples' concerns were much too far apart.

The seminars did serve one good purpose and that was to introduce architects to these young men and women. It's a 26 week program and when it's over they can walk out the door anytime. *They can* give up anytime. We can walk out if we want or we can hire him. We're through with our contract with OEO through Urban League but 15 have stayed around town. What's fifteen? It's a tiny number but it's a little bridge. It's a step . . . ■

From the FAAIA Gold Medalist

I would be remiss if I did not express to the President and fellow members of the Association my sincere thanks for the gold medal awarded me at the Daytona Convention. It came at a time when whatever I have accomplished over the past—39 years faded into insignificance compared to this token of friendly esteem.

When thinking of the many varied aspects of our art today, to me at least, they are somewhat bewildering. Except, of this I am sure,—our art cannot stand still. For this we are indebted to our Maker for the motivating forces. To some it is moving forward for the better,—to others it is tending to retreat by suppressing the natural impulses of man to lead his individual life in privacy.

I am thankful that I was privileged to practice in a time when hearts were gay, when money and taxes were not problems, when servants were not luxuries and when clients enthused in a joint labor of love. I am thankful that I was privileged to serve on your State Board while the Association and the Institute Chapters had a choice in representation on the Board, and while State's rights exercised the Board's thinking. Looking back I am thankful for the chances and privileges afforded me—for which I take no credit as this was my good fortune.

Over the world the twentieth century thus far has developed deeply penetrating changes in the economic, social and religious lives of people as to give us concern when thinking of urbanity as a social goal or ideal. All nations have contributed their share of blundering through these changes, but they were inevitable in this ever changing world. And rightfully so, as they present new horizons, new hopes and new problems for such as we.

This is how Architecture beckons us on, why we dislike retiring, why we envy our younger associates who labor today for the privilege and pleasure that is theirs to continue to raise the architectural beacon ever higher and higher. The opportunity is theirs.

Again my heartfelt thanks for the honor shown me, with gratitude to the Florida Association of the American Institute of Architects for the inspiration, and the many wonderful friendships it has given me over the years. My prayer is that it may never falter in carrying on the high ideals of its founders.

In appreciation,

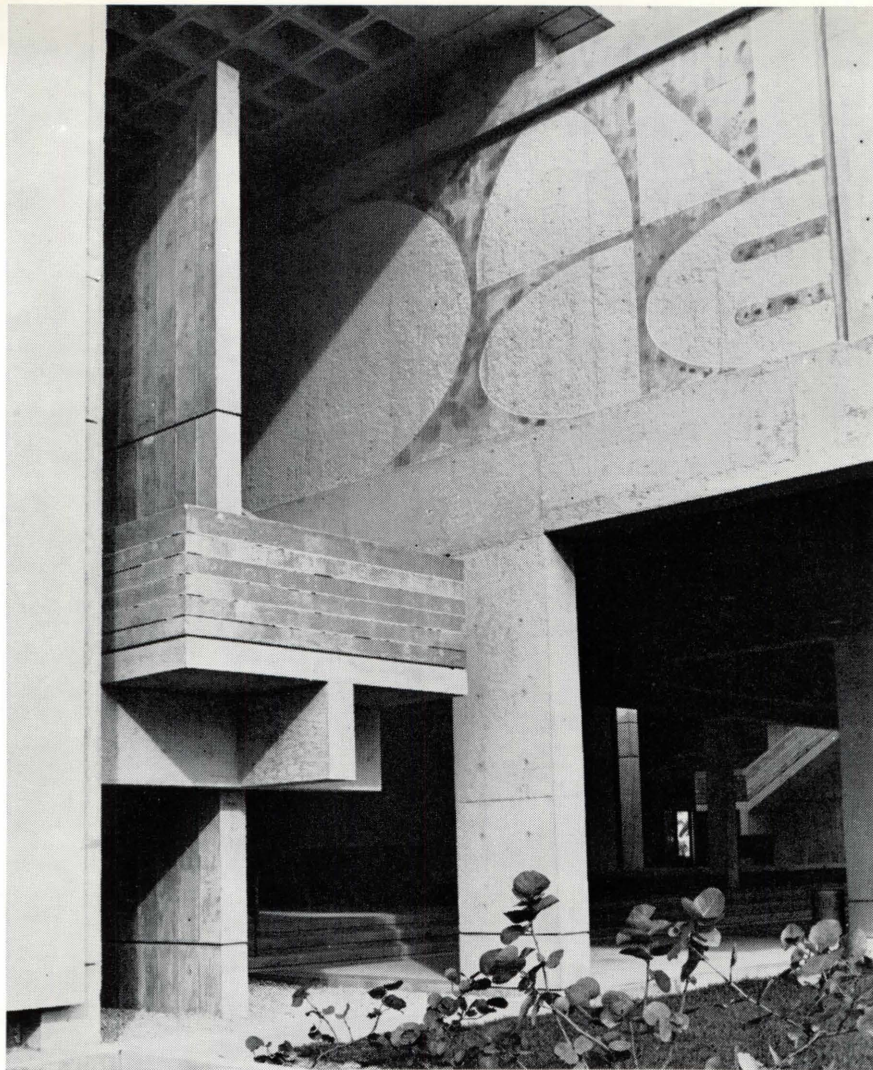
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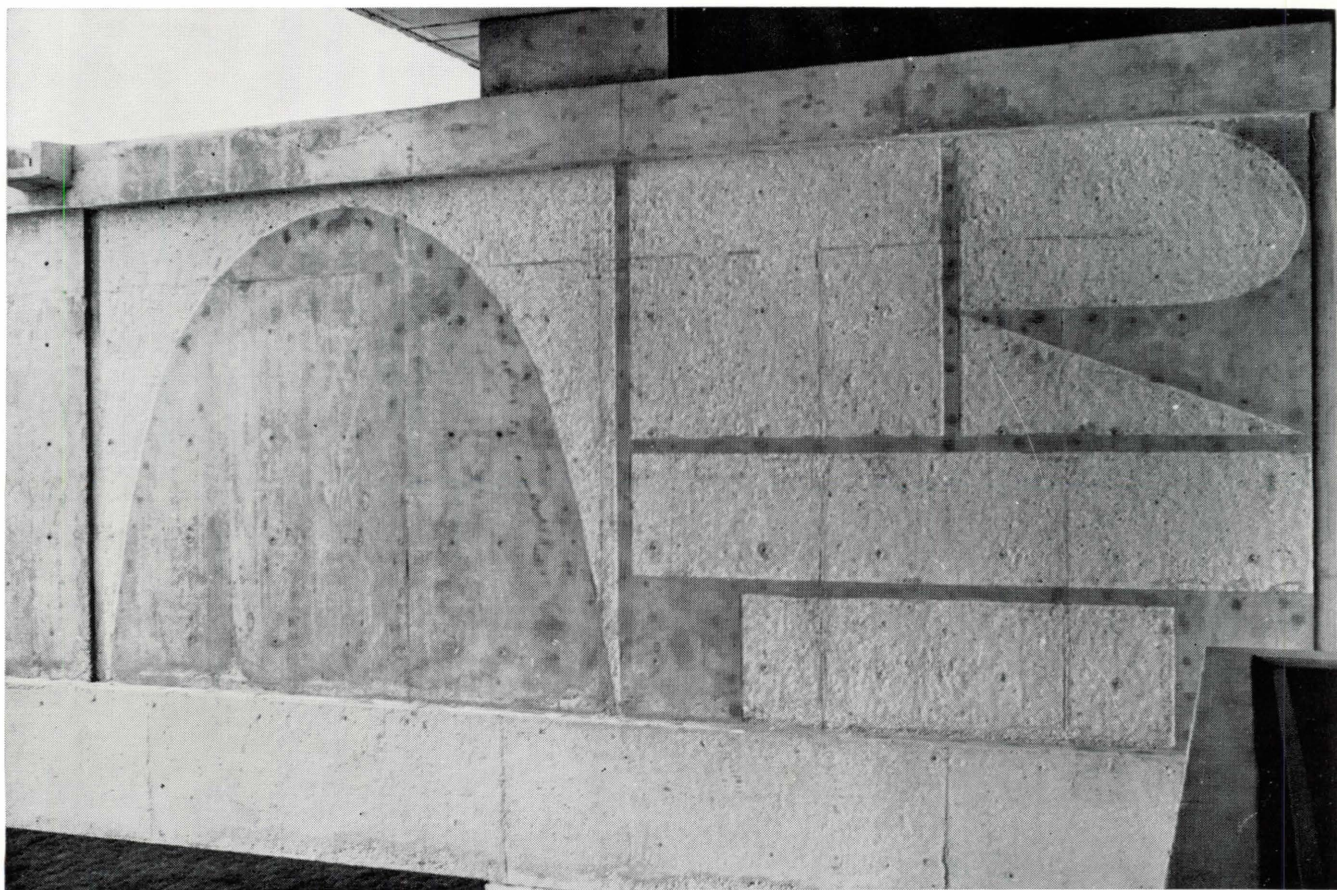
Abstract forms decorate walls while spelling out building functions of the new creative arts center on North Campus of Miami Dade Junior College. Pancoast/Ferendino/Grafton/Architects have adapted in a specific manner a trend toward "supergraphics" currently sweeping the country. Supergraphics is a method of overstating simple and obvious directional signs in such a way that they become an artistic and esthetic part of a building environment. Supergraphics are unexpected elements of surprise and are being used by architects who desire to cut across old lines of "pure" esthetics in order to bring a new humanism to architecture.

For the Creative Arts Center abstract letters are heavily sandblasted on poured concrete walls. Pictured are graphics spelling out "Dance" and "Art." Another, not shown, spells out "Music," thus delineating various activities happening within the Center. In addition to the concrete graphics scaled to the building exterior, there are several smaller interior graphics created with vari-colored plexiglas. These act as directional signs guiding both visitor and student to each specific area. Thus are supergraphics artistic, fun and functional.

Supergraphics



Photos: Manuel Cisneros



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